JANUARY 1979

youth MAGAZINE

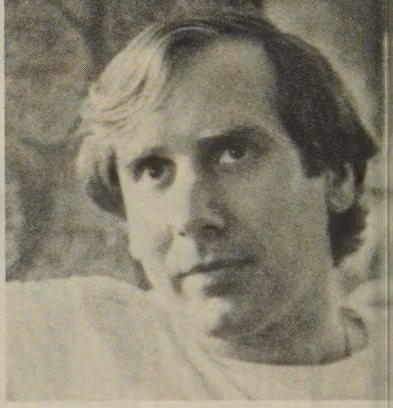
HOLBROOK
PACIFIC SCHOOL
OF

HAVEN'T I SEEN THIS MOVIE BEFORE?

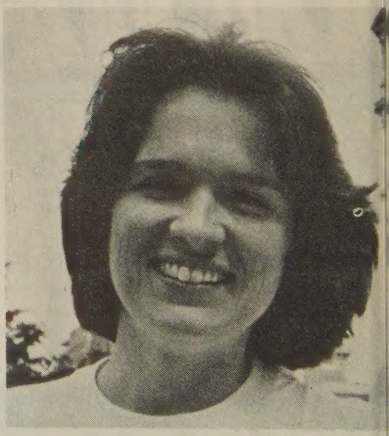
ROCK RADIO: MUSIC IS THE MESSAGE

THINK TWICE ABOUT THIS CALENDAR!

inside youth



Jeff Kellam (above) and Kathy Meach Legerton (below)



TWO FRIENDS

We celebrate two friends.

One is a radio disc jockey in Richmond, Va., who refers to our magazine on his show quite frequently. He's interviewed some of our authors, he's quoted our articles, and he's recommended special issues of our magazine to his teen-age listeners. In fact, Jeffrey Stanton Kellam refers to his show as a sort of "radio version of YOUTH Magazine."

We consider that a compliment, for his show is a winner, not only with his listeners but with *Bill-*

youth magazine

JANUARY 1979, VOL. 30, NO. 1

EDITOR: Herman C. Ahrens, Jr.

MANAGING EDITOR: Nancy L. Silber

ASSOCIATE EDITOR: Judith L. Pavlichko

ADMINISTRATIVE ASSISTANT: Elinor E. Lynch

EDITORIAL ADDRESS: Room 1203, 1505 Race St., Phila., Pa. 19102 (215) LO 8-3950.

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Opinions expressed in these pages are not necessa those of the cooperating churches.

d, top news magazine of the rtainment scene. And Jeff's stry among youth through a ular media is a story worth ing (see pages 16-24).

it was natural for our maga- to arrange an interview with when he attended a youth ting last summer at Montreat, And on the opposite end of mike this time was Kathy cham Legerton, then Manag- Editor of YOUTH Magazine, now a graduate student of ion at Temple University in adelphia.

was Kathy's last major assign- t before leaving the magazine turn to her studies. While on staff, Kathy brought a joy, a mitment, and a professional- to our magazine.

a time when our staff was ling a new team, Kathy was a yst that brought out the best ach of us. At a time when line daffiness was stalking the staff, Kathy kept us sane. At a time when computers were fouling up our subscribers, Kathy was the one who started straightening things out. (By the way, if you're having troubles, let us know! We're still "purging" our circulation file.)

Kathy's charm was more than Southern (which she is!). Her charm was caring, sharing and keeping a sense of humor while keeping a balanced outlook on life.

We celebrate Kathy and wish her well.

Herman Ahrens Jr.

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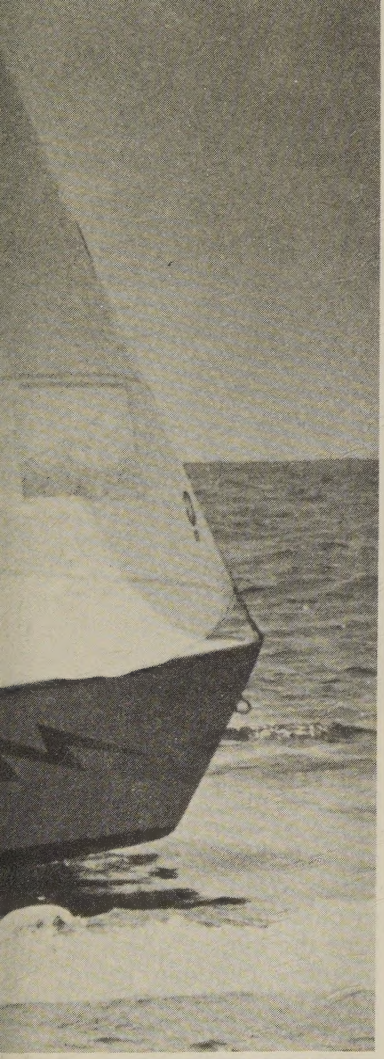
V.30
1979

A Great White Shark makes a pass at a sailboat in "Jaws 2"

HERE WE G



Universal Studios

GAIN!

BY LEWIS ARCHIBALD

The adage, "If at first you do succeed, repeat yourself until you don't," has always been very popular in Hollywood but never so obviously so as in the last few years. Fewer and fewer movies have made their money back but those which have often have made as much as $100 million in profits. Given financial benefits of that amplitude, the producers and creators of these films understandably cling to the hope that what worked once, will, when repackaged, work rather well again.

Hence, "Jaws II," "The Exorcist, Part II," "The Omen, Part II," "International Velvet," "It Lives Again," "Return From Witch Mountain," and a lot lot more. "The Bad News Bears" hit a fat home run several years ago so they've been back up to bat two more times (They struck out last summer though, and have been permanently retired from the field). Inspector Clousseau bumbled his way so successfully through cases that he's lasted longer on the job than Kojak did. "Murder on the Orient Express" combined an all-star cast, an exotic setting and a sneaky murder plot so successfully that "Death on the Nile" was almost a foregone conclusion.

Nor have we seen the crest of the wave of sequels. Sometime

Lewis Archibald is a film critic living in New York City, who writes for YOUTH Magazine and other publications.

Producers and creators of money-making film cling to the hope that what worked onc when repackaged, will work well again and agai

this spring long-suffering Ryan O'Neal will again learn that love means always having to cry a bit before the final reel in "Oliver's Story." By the end of the year that ship that sank six years ago will still prove a menace to those who go "Beyond the Poseidon Adventure." And depending on which enthusiast you talk to, there are from two to ten sequels planned for the biggest grossing movie ever made: "Star Wars." The first of them, tentatively titled "The Empire Strikes Back," should be Force-ing its way into theaters about a year from now.

In fact, name just about any big hit in the last ten years (and sometimes before), and you'll find it's already been converted into a sequel. "Smoky and the Bandit," "American Graffitti," "Rocky," "Close Encounters of the Third Kind," "The Goodbye Girl"; within two years you'll see all of them added on to. Even if the original poses some rather large problems, they're still gung ho to make that sequel.

For example: so what if "Gone With the Wind" is 40 years old, and Clark Gable and Vivien Leigh have long since gone? The producers who gave you "Jaws" have been carefully constructing a sequel as well as a rebuilt Tara fo two years now, and the odds ar that Burt Reynolds and Jill Clay burgh will play guess who. S what if Butch Cassidy and th Sundance Kid were rather em phatically dead at the end of the epic? You just make a film abou what they did before their fil began, not after. "Butch an Sundance: The Early Years (called a "prequel," by the way will be in theaters this spring.

Some films have even com with a sequel attached. That wa the way with "The Three Musk teers," whose cast and crew we surprised at the end of the shoo ing schedule to learn that the had just made "The Four Musk teers" as well. Dino De Laurenti shot a lot of footage for a sequel "King Kong" when he made th original. In fact he had plans turn the mighty ape into a min industry ("Queen Kong," "Kin Kong Goes to College," etc.) un poor box office receipts dam ened his enthusiasm. And th month's current big film, "Supe man," already has a sequel awa ing release and filmed at the sam time as the first one.

Clearly, sequels are here stay, even sequels of seque (Damien finally self-destruc

In a repeat, Jonathan Scott-Taylor plays Damien.

t fall in "The Omen: Part III"), equels to TV shows (the movie 'Star Trek" is currently shut- g through the special effects' s). In fact, should Francis Ford ppola's war extravaganza, pocalypse Now," be less than losive at the box office, he has ortedly agreed to recoup his ses by making "The Godfather, t III."

/hen the money men aren't rning out sequels to grab your ars, they're wrapping up re- kes. Last summer's "Heaven Wait" updated a little 1940's asy called "Here Comes Mr. dan." "The Wiz" simply re- ps "The Wizard of Oz" with an all-black cast and adds a few disco beats while "The Cheap Detective" mixes up the plotlines of "The Maltese Falcon" with "Casablanca" in an attempt to get laughs. Coming up: Jon Voight plays the over-the-hill boxer that Wallace Beery created in 1931's "The Champ," while Mia Farrow faces the wind and the water originally whipped up for Dorothy Lamour in 1937's "The Hurricane."

What has led to this rather startling lack of originality? What has caused this basically shocking repetitiveness from an industry that only a while ago was giving us such gems of creativity

On TV, the important thing is always tha the audience keeps coming back—no great dram or thrilling plotlines. Films have been watchin

as "Nashville," "Julia" and "The Front"?

Television is about the simplest answer.

On a television show the object is not so much to excite people with great drama or a thrilling plotline or anything in fact on a one-time basis. Rather, the plan is to create something that is both intriguing and sufficiently repeatable so that audiences will tune in week after week, confident that they will get more of the same. This standard element (it's called a "hook") may be an endearing central character always involved in a basically similar story ("Columbo" or "Kojak") or a particularly ingenious kind of story line ("Mission Impossible" and "Star Trek") or a certain kind of humor, often slapstick (where would "Laverne and Shirley" be if they actually led the dull, hard existence factory workers usually have?). On TV, the important thing is always that the audience comes back again and again.

Now that has become important at the movies, too. Audiences are more picky now, partly because tickets are so expensive and partly because the competition activities (TV, sports, jogging, Bowling for Dollars) have grown so popular. Now the lu has to be so much greater to g audiences into their not-so-loc theater, and producers feel a l more relieved offering a prov quantity than in trying a fre scent. In fact, the closer t sequel is to the original, t better. "The Omen, Part II" a "Jaws II" repeated many of t same thrills, part of the same p and even some of the sa situations from the original, a they made money. "The Exorci Part II" tried to take a differe approach to the theme of t original, and it was a big bom

So, if you think that much what you see in the theaters the days looks like just another e sode from TV, if you're sure t you've seen it all before, you ha It was planned that way.

What this does, of course, is reduce imagination, creativi and new thought to a minimum all departments. The conditio that gave rise to a George Luc or a Steven Spielberg, the ima nation in "Star Wars" and "Clo Encounters" that won the a dience over so heavily, are n present today. Not only are you film-makers unable to get th projects funded, but some we established ones have had

A "prequel" has been made to the popular "Butch Cassidy and the Sundance Kid."

ench themselves as well, and
ept projects pretty far away
n their interests and below
r capabilities. Stanley Kubrick
set aside his long-cherished
m of a film on Napoleon to
up "The Shining," a ghost
y that calls for tricky special
cts more than anything else.
in the light of the sci-fi and
onism successes, that's all
the money men were willing to finance.

The result has been as poor a year in terms of quality as Hollywood has known since the early days of sound. Not so surprisingly, there have been no big blockbusters like "Star Wars" and "Jaws." The sequels have done well but never as well as the originals. Few have been good

What this does is reduce imagination, creativit and new thought, turn off the film-makers of ski and cause good films to go unnotice

enough to inspire any more graftings on that particular tree. Where this will leave the money men when it comes to drumming up interest in next year's product from an overly-dulled audience, is a question nobody seems to be worrying about. But the fate of a few films that did show a certain contrary spark and a special individuality is alarming.

Take for example, "Go Tell the Spartans," a trenchant little study of Vietnam that may still be around in one or two of the drive-ins, largely unseen and unsung. Its plot was simple, little more than a series of episodes detailing the experience of one of the first details of soldiers out in the treacherous hills of South Vietnam in the mid-60's. Its characters were believable and compelling, while completely avoiding all standard stereotypes, and by the end it had presented as cogent an explanation of why we got so badly into trouble over there as any work on Vietnam I've seen or read. It was gritty stuff, and for that very reason it was generally passed by. Its distributor didn't really promote it, theater owners weren't sufficiently interested in taking a chance on something that was a bit different, and the public wasn't really wi ing to give it a try—not when Bu Reynolds was stunt racing ne door.

A similar fate befell "I Wann Hold Your Hand," a neat bit observation on Beatlemania an all the other kinds of adulatio and hysteria that sometim sweep over the land. It was th one music-oriented film of th year that didn't talk down to i audience or completely wreck i attempts at period flavor (a "Grease") in order to ensure a h It didn't have John Travolta strut, so it didn't get much of chance with audiences, either.

At the moment of writing, similar fate seems poised over Wedding," the latest productio by one of Hollywood's few r maining mavericks, Robert A man, and his funniest film sin "M*A*S*H." The problem here that the film, which recounts t events that take place during ritzy society wedding, is dete mined not to be what peop expect. It is satiric when mo people will prefer sentimentali It is hard-eyed over just tho things which people don't gen ally want in focus.

Because of that, it is a ve knowing observation of all t

Overlooked in the rush to sequels was "I Wanna Hold Your Hand"—about Beatlemania

es and cruelties behind one e few sacred American cus- to survive the liberating 's. And if its revelations etimes border on soap opera 's the secret addict? who's ot-so-secret lush?), it also is nplex look at several facets of rican society clashing in a -too-polite or ceremonious The film has a lot of unex- ed laughs (particularly when l Burnett, as a sort of first in to her Eunice TV charac- s around) and some mo- s of poignance that bite at afterward: a plain brides- staring dully into her mirror announcing that she plans "to age interestingly"; the of- ficious busybody of a wedding coordinator plaintively admitting near the end of a long day that "my brides are the only children I'll ever have."

The movie is pungent in a way that few sequels, remakes or TV episodes ever have been. The question is whether audiences and producers still have enough inquisitiveness and daring to give films like "A Wedding" a chance. If not we may never get away from the safety-first, don't-make-waves kind of moviemaking again. Which means nothing more exciting than "Jaws XII" and "Rocky Goes to Night School."□

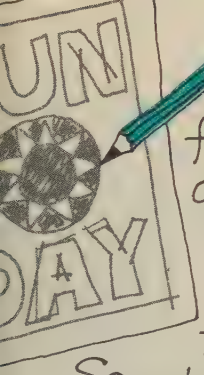
THINGS:

Crafts from Recycled and Common Materials
by Virginia Rich · drawn by Sandy Bauer

BANNERS

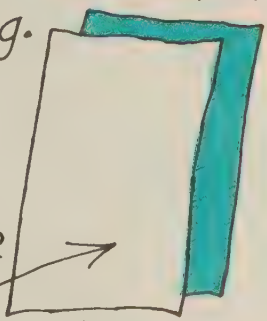
you need
- FABRIC - LARGER PIECES FOR BACKGROUND SMALL PIECES FOR LETTERS AND DESIGNS
- DOWEL STICKS OR CURTAIN RODS
- STRAIGHT PINS AND/OR CHALK
- NEEDLE + THREAD OR SEWING MACHINE
- EXTRAS FOR PIZZAZ (Beads, Sequin Fringe, Lace, Rick-Rack, Yarn, Snaps, etc

Begin by planning your banner on pap Keep the designs simple and bold. Decide colors, lettering and decorations. Make paper patterns of the pieces you'll need to cut out.

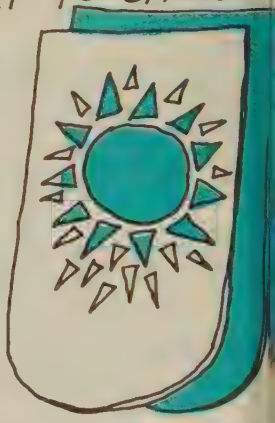


Pin the pieces on the fabric and cut around them, or draw the shapes directly on your fabric with chalk. Pin the cut-out pieces to the banner background. Sew them on by hand or machine. Turn the edges under or leave them as is. This method is called applique. (If you use felt for your fabric, the cut edges will never fray.) Turn under a hem at the top of the banner and stitch it across. Leave the ends open to put a curtain rod or dowel through for hanging.

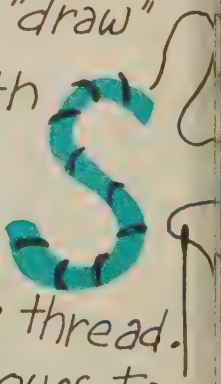
Another method is called reverse applique. Use two pieces of fabric, the same size but different colors. Cut your letters and designs



through the top layer, allowing the color of the bottom layer to show through. Then, turn the cut edges under and sew the top and bottom layers together around the cut edges. Save the cutout pieces for extra decorations on your reverse applique banner.



Another way to make your design is called couching. You can "draw" your designs and letters with yarn. Pin the yarn into place on your fabric. Then hold it in place with widely spaced stitches of thread. Use these three techniques to make many kinds of banners:



- A Round banner— hang fabric strip from a macramé hoop.

A "Funny Face" banner with different
es, noses, etc. to snap on.

A Seasonal banner could have flowers,
nowflakes, leaves to attach
s seasons change.

Sew spices into a
dden place to
ake a banner
at smells good.

Make a tiny banner
d mail it to a
iend.

Make banners for
ecial events.

ay it with banners!

celebration rock

All photos by Phil Coltrain

Disc jockey Jeff Kellam records his weekly radio show in his WBBL studio in Richmond, Va.

The dial is set.

The sound is rock.

The beat hits hard. The rhythm is punctuated with clapping hands. An acoustic guitar swells.

A strong voice over the music announces, "This is Jeffrey Stanton Kellam with Celebration Rock. On this program we going to celebrate sex." A slig pause. "I figured you'd be int ested."

Brass blasts into a chorus voices shouting "Shame!" and solo female voice respondi with a pleading song about lo

d shame. Then, when the song
les into its ending, the disc
key comments, "That's the
sic of Evelyn Champaign King.
ame shame on love? Why?
re likely to be blaming shame
sex. Why are shame, sex and
e so interconnected? Well,
'll celebrate sex, in spite of its
ame, on this Celebration Rock
gram."

The music picks up again and
e D.J. introduces the next
mber. For an hour, the radio
gram is music and talk inter-
ersed.

'Most of us would agree that
x is a good gift of God," says the
J. "We'll also agree that God's
ople have had a hard time
reeing on sex-oriented issues.
. And so, for the next few
nutes, we're exploring the area
human sexuality in music and
nversation. After all, there's
eady a lot of words and music
the air about sex, but we're
aling with it as if it's a good gift
d not a dirty word. Our guest is
die Rossell."

Ms. Rossell is an ordained Pres-
terian minister who is the de-
ner-director of the Virginia
stitute for Adolescent Counsel-
and Training in Norfolk, Va.
e works with young people
o seek counsel and informa-
n concerning personal prob-
ms, especially in the area of
man sexuality.

The discussion that follows between disc jockey Kellam and counselor Rossell deals with a variety of ideas. For example, it's important for young people to think through in advance where they stand on values and what they can and cannot handle in their relationships with others. Genuine closeness happens between two people when they can verbalize their feelings toward one another instead of fumbling around awkwardly. Maturity is revealed when one can take responsibility for one's own behavior. Get correct information about your sexual questions. Although God intended the gift of sex to be good, sex can be abused, misused, exploited, or dehumanized. Lyrics to some songs today are misleading about sex and love.

In between hearing these thoughts, the radio listener hears music by Quincy Jones, the Commodores, Eric Clapton, Melissa Manchester, Laura Nyro, Rod Stewart, Exile, and excerpts from a Woody Allen album—all contributing to the discussion on love and sex.

For example, in response to Rod Stewart's "Tonight's the Night," Jeff Kellam summarizes: "It's a saga of a chauvinist out to win the prize, even if it means cheating or manipulating or treating the woman as a thing rather than a person. . . . Sex is an expression of love, not an act of

"Why don't jocks play more songs?" ask the young people. Why the same 30 records over and over? Ratings say people want to hear what's familiar."

aggression."

"To be macho," concludes Ms. Rossell, "means to be the controller and no one wants to be controlled all the time. . . . When sex is anything that has to be proven, no one is going to have a healthy relationship."

In its more than ten years on the air, the radio program, "Celebration Rock," has matured under the guidance of Jeff Kellam, an ordained minister, who started the program while attending seminary in Richmond, Va. Originally a "gimmick" to attract teenagers to religion, the program has become a professional production aimed at youth, young adults and college students. It has received honors both from *Billboard Magazine,* the national publication of the entertainment industry, and from the National Catholic Association for Broadcasters.

While being recorded and broadcast in Richmond, the program is also aired Sundays on stations along the East Coast from Jeff's hometown of Binghamton, N.Y., to Tampa, Fla., plus St. Cloud, Minn., and other towns in Virginia, West Virginia, North Carolina, Georgia, and Pennsylvania.

The format of the show varies. Some weeks, Top 40 music is woven into an audio/montage where music is the message. Other weeks particular albums are featured, exploring the lyric poetry of musicians like Judy Collins, Simon and Garfunkel, Dave Mason, Janis Ian, or Dan Fogleberg. Special guests have included Harry Chapin, Phoebe Snow, Leo Sayer, Seals and Crofts, and Kenny Loggins.

Still other shows feature persons who are making life a celebration for people with special needs: a dance therapist who works with the handicapped; a couple from the Koinonia Farm in Americus, Ga., who work with the poor; a Washington, D.C., pastor who is working for handgun control legislation; an 84-year-old woman who travels each weekend to speak to youth and church groups about keeping faith new and a wife and husband who are living with cancer.

Jeff considers an important part of his ministry to be his personal visits to youth groups three Sunday evenings a month. He welcomes such interaction.

The question he is most often asked is, "How does a song become a hit?" As a result, Jeff

ing with local youth groups—here at Grace Covenant Presbyterian Church—is an rtant part of Jeff Kellam's ministry.

developed a three-hour simu-on game, "Hitbound," which olves the participants in the iness end and the complicat-procedures of how records ome hits.

Why don't jocks play more gs?" the young people ask. y don't want to hear the same songs over and over. And 'd like to hear more album . Yet marketing surveys show the stations with the highest ngs among teenagers are the ons that play the top 40. ple seem to want to hear what miliar.

hen Jeff points out lyrics that e a message, that tell a story, or that celebrate healthy interpersonal relationships, the young people respond, "Are these writers or singers sincere about what they perform? What do they really believe?"

Jeff's answer comes from various stars he's interviewed.

Harry Chapin has strong family ties, he plays trumpet in his own church and he holds benefit concerts for world hunger, even though Chapin says he does not believe in God. But Jeff feels that Chapin is more critical of the institutionalized church than he is of God. "I've seen people who say they believe in God do less for their fellow human beings than

Two themes are big in today's music among youth—"being on the road" and a more mature look at interpersonal relationships

Chapin does," comments Jeff in defense of Chapin.

When Jeff wanted to interview Phoebe Snow, she asked, "Why do you want to interview me?"

"I want to show that you stars are real people and you deserve to be treated like human beings, not put up on pedestals for a while."

"Oh, that's terrific! Let's do it!"

"In our conversation, I asked her how things were like for her in high school."

"Well, I was ugly." And Phoebe Snow went on to tell to what extremes she went to avoid being seen by others during a school day. Most of her classmates were putting her down then. "Now they're paying six to eight dollars to sit in the front row when I come back home for a concert. The moral is this: Although you may not be pretty now or feel you lack talent, it's not always going to be that way. Someday you are going to recognize who you are and you are going to feel good about it. You don't have to believe me now. You probably won't."

Jeff learned another kind of lesson from the rock group Lynyrd Skynyrd. When he interviewed the group, Jeff said, one member was "so spaced out, he couldn't remember the answer to a question before he got through it."

"It taught me that just because somebody is famous doesn't mean he has something I can use on my radio program."

Who's doing some of the most meaningful lyrics today?

"Harry Chapin is still my favorite," replies Jeff. "And you'd have to include Gerry Rafferty, Billy Joel, and Bruce Springsteen although I think Springsteen's stuff sounds so much alike. Among the women I'd list Bonnie Koloc, who's got some really good lyrics, plus Judy Collins, Joni Mitchell, and Carole King."

Does today's music reflect today's youth?

"There are at least two themes running throughout today's music worth noting," responds Jeff. "One theme is 'being on the road.' This reflects everything from our lack of commitment to marriage to a major in college. We're up, rooted, we're free, and there's a lot of music about that. As I listen to the lyrics of such songs, they reflect this myth we have about freedom—in order to be free you've got to be away from people and be on your own.

"A second theme that's strong in lyrics today is a more mature

k at interpersonal relation-
os," adds Jeff. "We're getting
ch more music that's just not
ut 'he loves her, he doesn't
e me, so I'm alone.' We're
ting a lot more music that's
bing the reason of love of
eliness. Like the Bee Gees who
in their thirties, the writers of
songs today are older. They
e matured to the point where
y're thinking harder about
r personal lives and about
at fits into messages that will
o others cope with some of the
gs they've gone through."

What's the status of music today?

"We're in a period of synthesis," observes Jeff, "where different forms of music are blended together to create a new form. An example of the marriage of classical and rock music is the 15-minute title cut from Gino Vannelli's album, 'Paper in Paradise,' where his back-up group is the Royal Philharmonic Orchestra. Or there's a break in the Kansas songs, 'Dust in the Wind,' that features an acoustic guitar and a violin that sounds very classical in

ing appropriate records and cuts from albums that build into the varying themes of veekly show is part of the talent of Jeff Kellam.

"I like to be accepted and cool, ye
I hate to let the media shape me and my ministry
Instead, my ministry should shape my program.

origin; that's a mix of two styles.

For a number of years now, such groups as Chicago and Blood, Sweat and Tears have meshed jazz and rock. And there's the saxophone in Gerry Rafferty's 'Baker Street' and there's Billy Joel's song, 'Just the Way You Are.' These are examples of synthesis.

"Another trend is the old song done in the new style," Jeff continues. "To dress up an old song is not new but it can be very creative and original. Often it's been a matter of adding a new beat to a familiar song."

Censorship is not a problem on Celebration Rock, Jeff says. "I can play almost anything if I can comment on it." In songs that contain "raunchy, sexy lyrics," he may point out exploitation or lack of sensitivity in the song.

"I do watch the lyrics of songs I play," says Jeff. "I guess I'm concerned because of all the younger people who listen to the program. I don't want to be a part of the machine. I like to be accepted and I like to be cool, but at the same time I hate to let the media shape me and my ministry. I'd rather have my ministry shape what I do on the air."

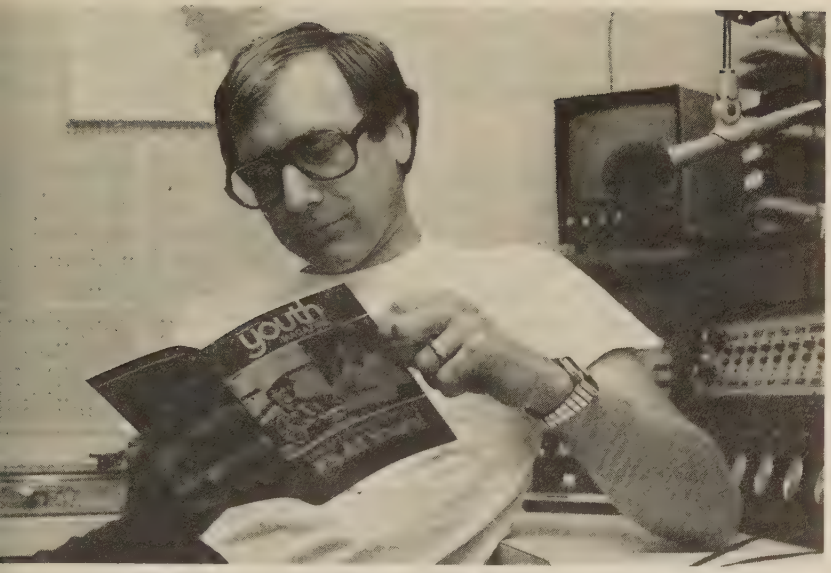
How did he get started in radio?

"I had my radio idols when I was growing up near Binghamton N.Y. There was John Bartholo mew Tucker who was then the local radio deejay star and has since been on network TV. An other was Thomas Michael Whel an—that's why I use all three o my names when opening m show.

"When I went to college, auditioned for the radio station By the end of my junior year, I wa station program director and co editor of the yearbook and I ha flunked out of college. I didn have time to study. After si months in a clerical job, I wa back in college and hitting th books.

"I had grown up in the church That's what led me to the choic of the ministry. It came first in m life and radio came along as a avocation. That's why I went t Union Seminary in Richmond– they had a campus radio statio And from there I was invited to d the pilot radio show which ha since become 'Celebratio Rock.'"

Jeff is married and has two chi dren—Wendy, eight, and Jimm four. He runs several other radi shows—a 30-minute talk sho called "Neighbors"; a 15-minu



ping up with the latest in youth problems, music trends, and social concerns feeds the contents of "Celebration Rock" each week.

ys program; "Sunday Morn-" a 25-minute adult-oriented sic program; an "Ecumedia vs"; and "Headset Jazz," a live show on Saturday night.

he station where Jeff records been owned and operated by ce Covenant Presbyterian urch for 54 years—one of the est radio stations in the coun- Its call letters are WBBL, ed on the word "Bible." It res the same air frequency station WLEE, the top AM station locally. "Celebration k" is sponsored by the Pres- erian Media Ministry of the sbyterian Church U.S.

The letters I get are from people who are saying your program has changed my life," comments Jeff. "What I can do best on the radio is to set the stage where the personal evangelism of the local church people can make a difference. I'm not planting the seed so much as I'm tilling the soil and getting it ready for the seed to be planted."

In response, he gets two types of letters. One says: "We're so glad you're praising Jesus with this kind of music on Sunday morning. It gets us in a worshipful mood so that we can praise the Lord." On the other hand, someone says: "I don't go to church by choice, and your program is

"It is pathetic that people would write to a complet stranger about a personal thing, yet they hav no one else to turn to. So I'm their pastor

about as close as I want to get to organized religion, but it's helpful; it's meaningful."

"I could do a Christian ministry as a disc jockey without ever saying the word 'Christ' on the radio, simply by listening and responding to the phone calls and letters that come in to me. I would just be that Christian presence. To do a religious radio show, I think you can have a Christian presence without doing heavy evangelism, preaching sermons, and looking for closure by the end of the program.

"I open the show as quickly as possible each week. Name, title, no theme and then I hit them with a song from the Top 40. I close the show by saying, 'Be gentle with people and with yourself.' And there's usually a pause. 'Be gentle with people—and with yourself.'

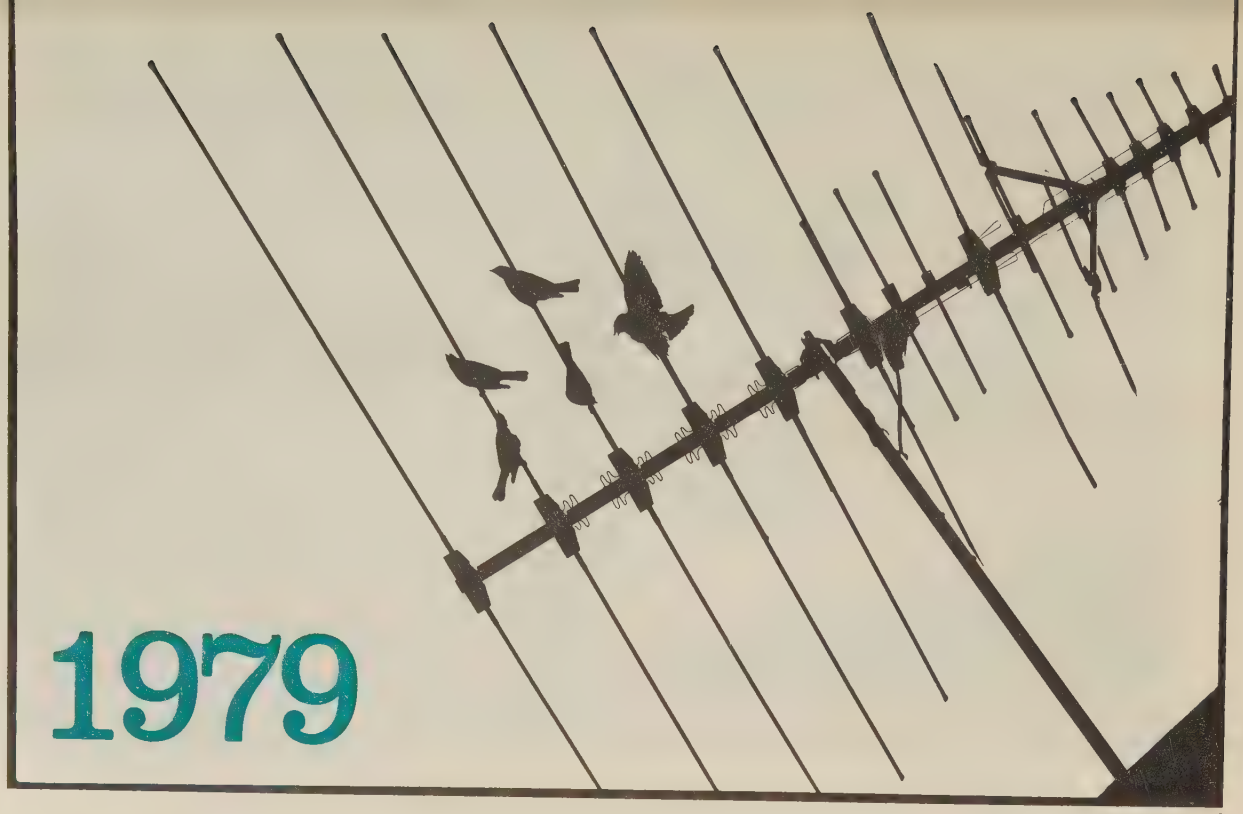
"And a key phrase I use a lot is 'Celebrating our new life together' with the emphasis on 'together.'

"To me 'new life' means breaking away from the things that have held us back—the part that is hopelessly human—and celebrating the good things about being hopeful humans. Celebrating new life means walking in light instead of darkness, it means walking in hope instead of hopelessness, it means breaking away from thing that hold you back from being a that you were meant to be.

"I never use the terms 'bor again' or 'repent' because they ar theological words most of m audience do not understand. S instead of saying 'repent,' I'll sa 'turn around' or 'break away Instead of saying 'born again,' I talk about 'new life.' I strip o theological language and try talk in street terms, without beir cool or talking in cliches. I'm n going to just toss words arour with kids. I'm going to try to g through to them."

"I've been called pastor t many people who write in b cause of the way I nurture ar even in the way I listen. F example, a young woman wro me recently about a dispute sh had with her parents. She sa that she wrote to me because sh didn't know anybody else wh would care about this proble That is a pastoral responsibility follow up that letter and to he her in some way.

"It is pathetic that people wou write to a complete strang about a personal thing, yet th have no one else to turn to. So I their pastor and they're my co gregation." □


1979

I thought I had all the answers
until I discovered that the questions to which I had the answers
were not the important questions.

Reinhold Niebuhr

CALENDAR DESIGNED BY BOB AND SANDY BAUER

Photos by Jean-Claude Lejuene, Scott J. Witte, Jean-Claude Lejeune, Rick Smolan, Bob Combs, Jean-Claude

JANUARY

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Imagination
is more important
than knowledge

Albert Einstein

FEBRUARY

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to everything else.

Barry Commoner

MARCH

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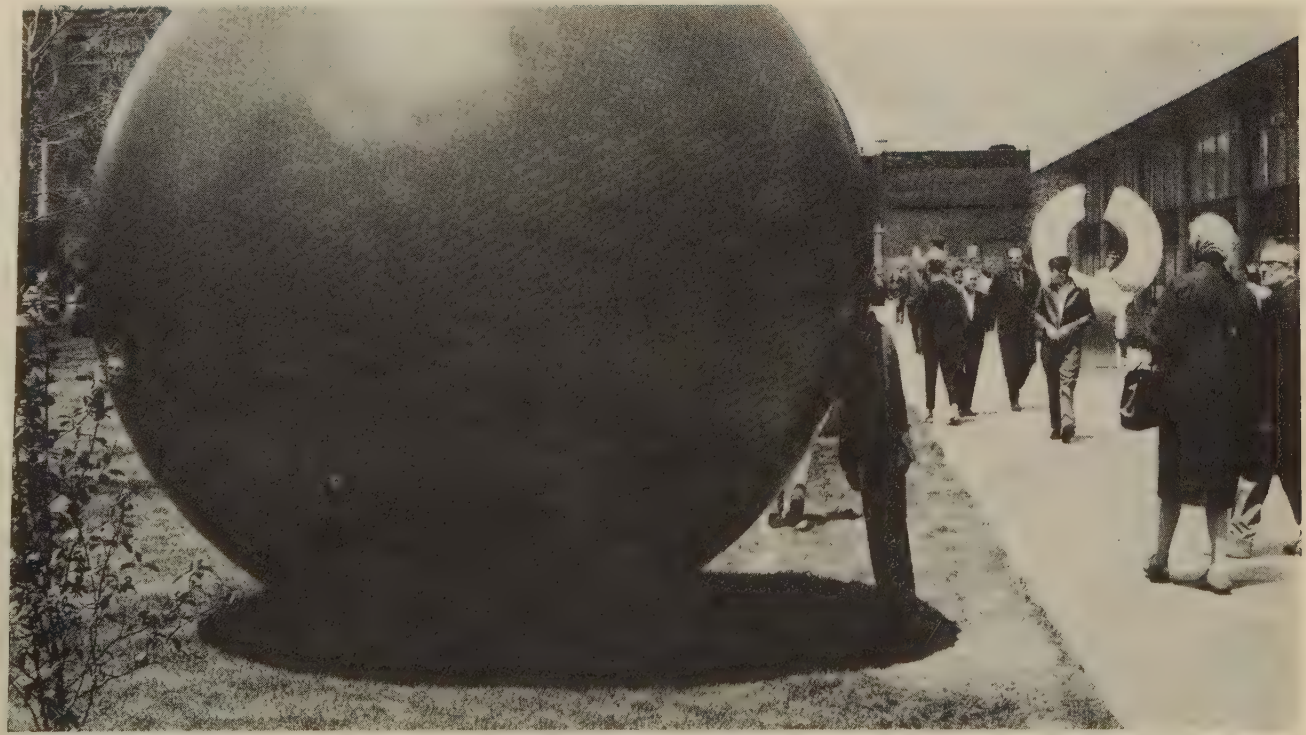
Most of the time I don't have much fun. The rest of the time I don't have any fun at all.

Woody Allen



APRIL

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Never bend your head.
Always hold it high.
Look at the world
straight in the face.

Helen Keller

MAY

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No one can make you feel inferior without your consent.

Eleanor Roosevelt

JUNE

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I swear to the Lord
I still can't see
Why Democracy means
Everybody but me.
Langston Hughes

JULY

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If I am not for myself, who will be for me? If I am not for others, who am I for? And if not now, when?

The Talmud

AUGUST

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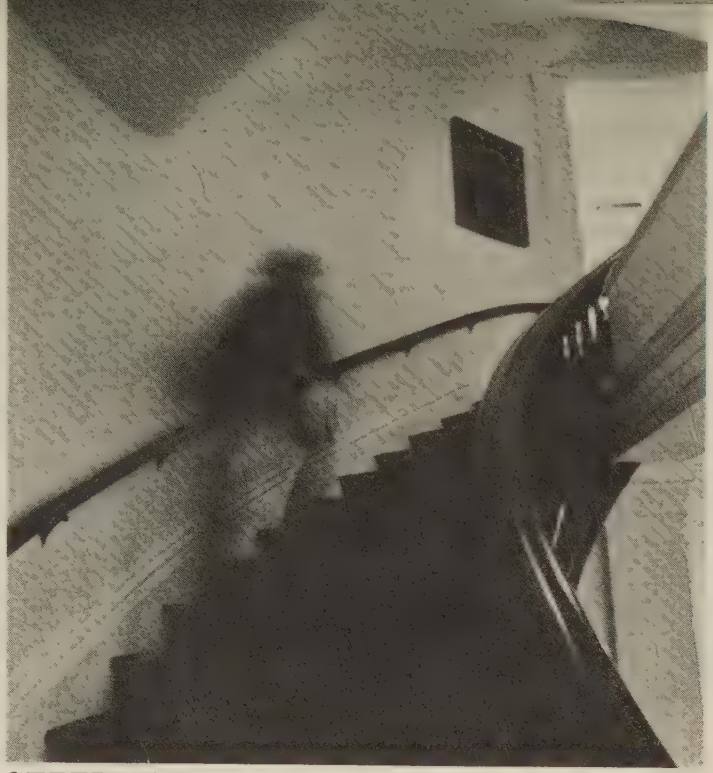

Prayer does not
change God,
but changes
the person who prays.

Soren Kierkegaard

SEPTEMBER

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When I am working on a problem, I never think about beauty.
I think only how to solve the problem. But when I have finished,
if the solution is not beautiful, I know it is wrong.

Buckminster Fuller

OCTOBER

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For the unlearned,
old age is winter;
for the learned,
it is the season
of harvest.

Hasidic saying

NOVEMBER

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Your way of giving is more important than what you give.

Vietnamese proverb

DECEMBER

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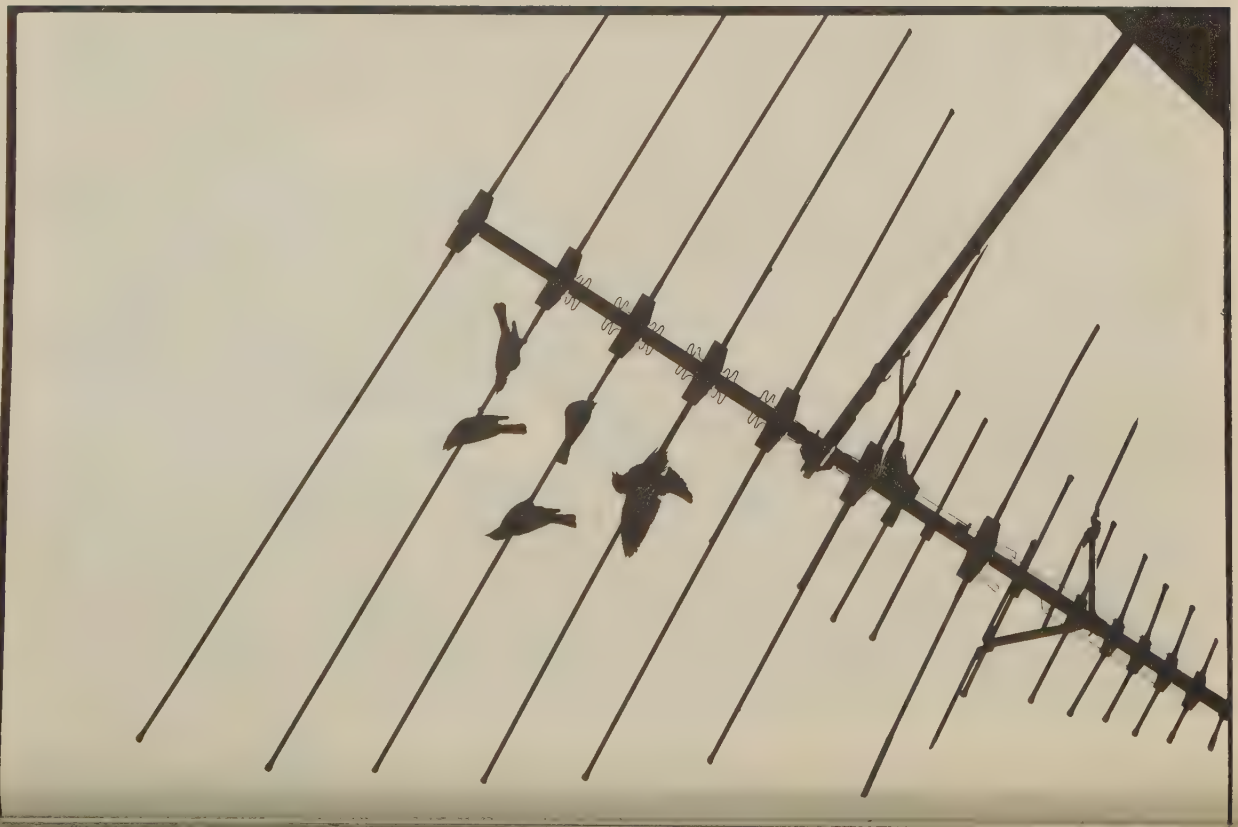
To draw, you must close your eyes and sing!

Pablo Picasso



CORONAS de TALCO y FLORES

BY LESLEY POLING

st before the last curve that nds in the middle of what could called the social heart of biquiu, N.M.—a post office, neral store, gas pumps and a exican food cafe—the highway ts close to the Chama River. ght on the river's bank there is other of those somewhat arming, somewhat sad adobe uctures abandoned along the ads of northern New Mexico. But something is different here; fferent from other ruins along the highway. This old wall, old doorway without a door, is cared for. You can feel it in the new fencing, the smooth finish of the low walls that are its circumference; in the weedlessly even, wind-swept earth around it. More importantly, though, the care is apparent in the sweat and dirt caked on the strong arms and legs of ten high-school-age workers, busy all summer long rebuilding

Lesley Poling is a freelance writer living in Abiquiu, N.M.

"These kids are learning how to excavate the land that really means something to them personally. The land of their ancestors, their home."

this 200-year-old chapel called *la capilla de Santa Rosa de Lima de Abiquiu.*

"We all do each job—there is no dividing up between the girls and the boys," explains Angela Garcia, 16, who joined the labor force in the summer of 1978. "It doesn't matter what your age is, either. Everyone is equal here. Girls work on fences—putting up the posts, stringing the barbed wire—seeding the area, excavating, shoveling, adobe making and laying. All of it. It's real hard work sometimes—hot and dry out here—but we get to play sometimes, too!"

"We all grew up together—all of us working here at the *capilla* have known one another, and one another's families, all our lives," Darlene Martinez, 17, says. "We're real close friends—we see each other at Mass, at community Fiestas; and of course there is school and all the activities there. Maybe that's why it is so much fun working here. It's hot and tiring, but it's mostly fun. I guess it's a lot of things just working right!"

Robert Garcia, 18, has been involved with the rebuilding of the *capilla* since the early planning stages of 1976. He was 15 then, and wasn't paid to work. He just wanted to volunteer. The eldest of five children (Angela is his younger sister), all raised in Abiquiu, Bob has been an important part of the project.

"The first summer of work was spent making adobes right here," he remembers, pointing to the rich clay and sand earth nearby. "We used those adobes to build the original outline of the *capilla*—so we could see where it was going to be again—but we stopped laying bricks at about four feet or so."

Bob is well-acquainted with the history of the chapel itself, and with the modern-day movement among the families of Abiquiu to rebuild and preserve this important part of the town's past. In 1975, local people discovered that the removal of the *lintil*—the *vega* (wood beam)—of the last remaining doorway had been ripped out. There was nothing left to support that wall. Unless something was done immediately, there would not be even the ruin of the old church left.

With the help and enthusiasm of Benito Cordova, an instructor and now director of bilingual education at Eastern New Mexico University, the community of Abiquiu began a group called *La*

gh school workers gathered (above) in the summer of 1978 to continue
cavation and restoration work of the historic chapel at Abiquiu (photographed below
Laura Gilpin in 1912).

The biggest find of the summer came when the workers began to uncover bones: graves under the altar floor. They had found something important.

Asociacion de Santa Rosa de Lima de Abiquiu. Their primary objective was, and is, to establish an educational and cultural center at the site of the old community of Abiquiu.

The first real step towards this goal was taken that same summer, with a field Mass celebrated beside the ruin in August, at which time the land of the old community was given to the Archdiocese of Santa Fe by the owner.

The following winter and spring were spent planning the actual work ahead, writing letters, applying for material and salary grants; talking to historians and archaeologists, and to members of the Abiquiu community. Interest in the project grew rapidly in the valley, and by the summer of 1976, the association was incorporated. Through the Museum of New Mexico, the project received employment funds from the state Manpower program, enabling four high school youths to begin work at the chapel. More money contributed by the Northern New Mexico Consortium of Local School Districts enabled La Asociacion to hire a local senior citizen, Filadelfio Martinez, to supervise the workers over the summer. The dream of only a year before was already becoming a reality.

In the summer of 1977, six students, including Bob Garcia, were hired to work four-hour days at the ruin. Charlie Carrillo, an Albuquerque native and University of New Mexico archaeological student, joined the group as archaeological supervisor. Funds from the Archdiocese of Santa Fe kept Filadelfio on the site as general supervisor.

"This project is unique," Carrillo says, standing under the blazing nearly-noon sun by the *capilla's* oldest wall. "It's unique because they are doing it all themselves: these people here know what life is really like in Abiquiu. These are the people who have grown up here, whose parents have grown up here, worked here. These kids are learning how to excavate the land that really means something to them personally. The land of their ancestors. Their home.

"And when this whole project is done, maybe years from now, Abiquiu will have the first Hispanic cultural-historical center in the United States. And that says a lot about the people here."

The members of La Asociacion believe that the ways of the past

Guys and gals shared equal loads and most were local young people, like Dexter Trujillo (left), whose family has its roots in Abiquiu.

ust not be forgotten. The chapel Santa Rosa is a link to the past the entire Chama Valley—the ople who have lived here and e people who have passed ough here onto new communi- s further west.

The first Abiquiu consisted of me 20 families in the 1730s, und together for protection m Comanche and Ute attacks. iquiu was the furthest outpost civilization until the 1830s, and velers and settlers headed for e new frontiers of southern lorado, Utah, and the coast of lifornia, stopped for food and t, and for Mass, at the beautiful obe chapel near the river. iquiu's residents were of His- nic and Indian descent, many of them *genizaros,* the name given to those Indians who had been taken from their homes and tribes on the Great Plains, and relocated in the Spanish West.

One of the groups that halted for spiritual and physical renewal at the Chapel of Saint Rose was the now-famed expedition of Fathers Dominguez and Escalante. Their expedition embarked from Santa Fe in July of 1776.

The chapel, and the homes built near it, were first deserted in 1748 because of repeated Indian attacks. Villagers moved onto a hill above the river, where they were safer from assault. They returned to their homes in the 1750s, where they remained until the turn of the century. At that time, the community of Abiquiu began to slowly re-locate onto the hill, where a newer, larger church was soon built. By the 1850s, the church of Saint Rose was hardly used, and the houses on the banks of the Chama were in danger of falling into the river that had begun eroding the bank.

Another turn of the century, into the 1900s, and the village of *Santa Rosa de Lima de Abiquiu* was now a major town of several hundred persons: but it was called Abiquiu, and it was no

When they were invited to the state fair, the young workers designed and built a beautiful replica of the original chapel made of small mud bricks.

longer situated on the rolling lowlands of the Chama River.

The last inhabited house near the deserted chapel was closed and boarded up in the 1920s. The adobes of the chapel walls and other structures near it, the wood beams of the ceilings, even the doors and window frames, were taken by new home builders in the years that followed. All that remained of the *capilla* in 1975 was one crumbling wall, and whatever bits and pieces of Hispanic history lay buried in the earth the church was decaying into.

Cars, trucks, tourist trailers and campers pass the ruin every day on their way to Colorado. For many years now, only the local residents and New Mexico historians have known the name of the old ruin; most passing by can't even be certain it was ever anything much at all. The last Christian church on the edge of the great frontier of two centuries ago seemed to be sinking for good into the land it was made from.

The summer of 1977 was spent excavating the *capilla* floor—sifting and clearing out all the dirt, and carefully labeling and categorizing everything that was found. At one time, after the *capilla* and the surrounding homes were deserted, the enclosed chapel was used to hold cattle and sheep after round-up from nearby fields.

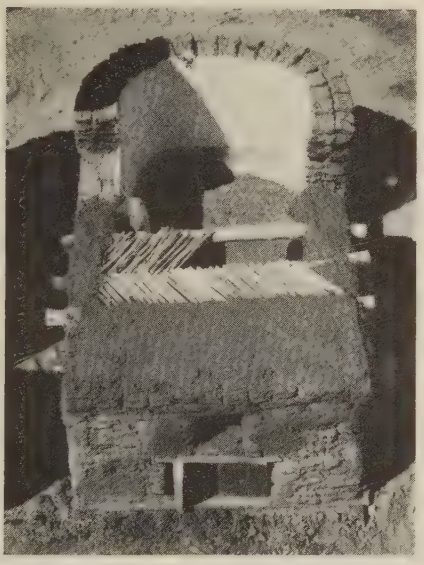
"You can imagine all the dirt and dried manure we had to haul out of here," Carrillo remembers. "What a job!! But no one quit."

Dexter Trujillo began working in 1977. Both of his parents were born and raised in Abiquiu, and his grandmother remembers the last people to leave their home along the river in the 1920s. Although only a few fireplaces—level with the ground—and vague outlines of the walls remain of these early homes, it is enough for Dexter.

"There are eight children in my family," Dexter says in his even friendly voice. "I don't know how many of the six younger ones will work here after me, but it's been a great thing for me. Learning how the old people lived—the tools they used, how they made food, kept warm, got from one place to another—it's real nice to uncover it as you learn about it. I've heard about a lot of it all my life, but now I'm really involved with it. My parents are glad, too, to see the *capilla* restored, and the old village slowly uncovered."

The biggest find of the summer

To help others and themselves to be able to see what the original capilla looked like, the workers made a miniature model of adobe, based on historic sketches and photos.



ne when the workers began to over bones: graves under the r floor. "It kind of shook us " Dexter says, "But then we an to get accustomed to them, realized we had found some- g important. And we had."

he eight graves beneath the r were all children's. Some of graves had chips of mica ttered around the skull. It n't until an elderly couple in quiu was willing to talk about it anyone knew for sure what been found. They explained it was a custom to bury little s with *coronas de talco*—dboard crowns decorated with s of mica—and little girls with *onas de flores*—crowns of vers. They were also familiar with the wax crosses found with the graves.

"Archaeologists in Albuquerque and Santa Fe were as excited as the kids," Carrillo says. "It was an old custom some of them had heard of, but it had never actually been found."

The bones will be held for further study until a Mass is held to reconsecrate the graves. Carrillo and his crew believe there was probably an epidemic of some sort that caused the death of so many children at one time.

"The advantage of having a site excavated by the community that

"It's real nice to uncover the past as you learn about it. My parents are glad, too, to see the capilla restored and the old village uncovered.

has evolved from it is the most obvious at times like this: we might have never known for sure why the graves had those chips of mica, if the workers themselves weren't in continuous, open contact with the older people of Abiquiu. But they are all family here."

The plans for 1978 included beginning excavation of an old house near the river, new fencing around the site to keep cattle out, and work on the river bank that is slowly falling into the water. Several houses are already lost, but a sturdy embankment will probably save the rest. Money for 1978 came from several new sources, as well as those of previous summers. Now state Manpower funds came directly to La Asociacion for ten workers. Additional workers, such as Carrillo, Bob Garcia, and Filadelfio were hired through a planning grant given to the Archdiocese of Santa Fe from the National Endowment for the Arts. Local banking institutions gave money for materials; and two local nonprofit organizations, the Ghost Ranch Conference Center owned by the United Presbyterian Church of the U.S.A.; and the Monastery of Christ in the Desert—a Benedictine monastery begun by the great Catholic theologian Thomas Mertin—each gave what they could to support *La Asociacion's* effort.

The high point of the summer of '78 was the state youth fair. The only group invited to take all ten of its youth program workers to Albuquerque, the exhibit was a source of pride to the whole community.

"They got this idea to build a small replica of the chapel—how it once looked with walls, finished ceilings, floors, doors—and soon they were working all afternoon even after hours at the site in the morning," Aubrey Owen, vice chairman of *La Asociacion*, says. "The result was a beautiful, miniature adobe chapel—made of small mud bricks—that looks just like the old photos of the church."

Along with various displays of photographs, artifacts, and the miniature *capilla,* the group also took a scaled-down model of the type of barbed-wire fencing they learned to use at the site. Before embarking for two days in Albuquerque, the group of ten workers, Carrillo, Bob Garcia and the new supervisor, Uvaldo Velasquez, held a Fiesta-Exhibit at the old school in Abiquiu, for

neday the restored chapel and village of Abiquiu will be the first Hispanic cational-cultural-historic center in the country.

eview opened to the entire mmunity.

The summer ended like those fore: school responsibilities gan for everyone, and the work the chapel was put aside for ther ten months. A final field ss was held in late August, the al celebration of the summer.

La capilla de Santa Rosa de na de Abiquiu has been an en-air chapel for a long time. l leaves blow through it with ng pre-winter winds, and the snow will collect against the north wall where it will sit for weeks, even months, if the winter is cold enough. But the chapel isn't forgotten. School children pass by in buses twice a day, pointing and talking about the chapel: the chapel that ten years from now may hold benches and altars and people once again. Every year, the *capilla of Saint Rose of Abiquiu* is getting stronger; and the whole Chama valley is getting stronger with it. □

"Freedom" by Carol Robinson, 15, Ambler Pa.

Take Off!

your imagination soar. Be creative. Write, draw, paint, sculpt, take otographs! There's a whole world of fantasies, feelings and ceptions inside of you. Set them free, through your own creative rk! And after you're finished, enter your work in the 1979 Creative s Awards contest. If your work is chosen as a winner in this contest, ill be published in a special issue of YOUTH Magazine, a national olication that reaches more than 40,000 young people in the United tes and Canada. It's a great way to share your creativity with others, to see your own work published nationally. YOUTH Magazine is ud to showcase young talent in its annual Creative Arts Awards ue. Wouldn't you be proud to take part?

are the categories for the 1979 tive Arts Awards:

ATIVE WRITING
hing goes here! Send us poetry, n, essays, plays, editorials, humor, e, etc. Any form of writing you feel fortable with is okay with us.

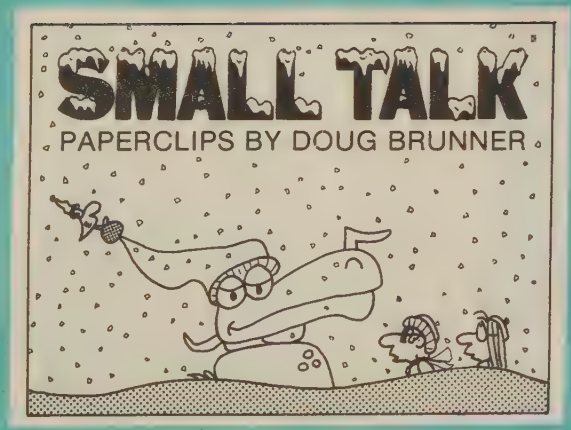
WORK
includes any type of art work that can produced in YOUTH. Send us paint- sketches, mosaics, prints, editorial ons, story illustrations, graphic gns—as long as they are an artistic ession of your own ideas. The work ld not be mailed in an envelope ler than 4" x 5".

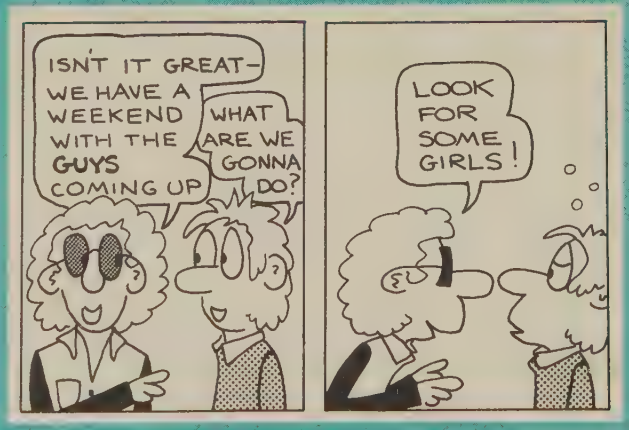
TOGRAPHY
photographs should be black and e, and mailed in an envelope no ler than 4" x 5". You do not have to do own developing and printing to enter category.

LPTURE
could include a mobile, paper folding, carving or any type of sculpture. us photographs of your work which depict all the dimensions of the work.

Here are the rules for the 1979 Creative Arts Awards:

1. You must be between 13 and 19 years of age to enter.
2. Your entry must be your original work. It may be something you did in school or for your own enjoyment, but it must be your work!
4. Identify each entry with the title of your work, the media you are using, your name, age and address. Place this information at the top of each writing entry, and on the back of each piece of art or photograph.
5. Submit writing entries on 8½" x 11" sheets of paper. Creative writing entries cannot be returned! All other entries (art work and photographs) will be returned after the contest is over.
6. Entries must be mailed by May 15, 1979 and are limited to five per person.
7. Send your original entries to: Creative Arts Awards, YOUTH Magazine, Room 1203, 1505 Race St., Philadelphia, PA 19102.

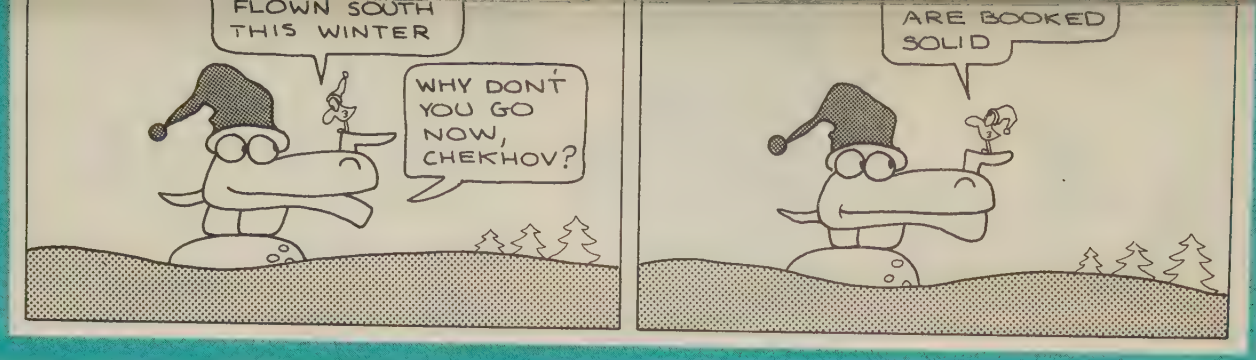

SMALL TALK
PAPERCLIPS BY DOUG BRUNNER

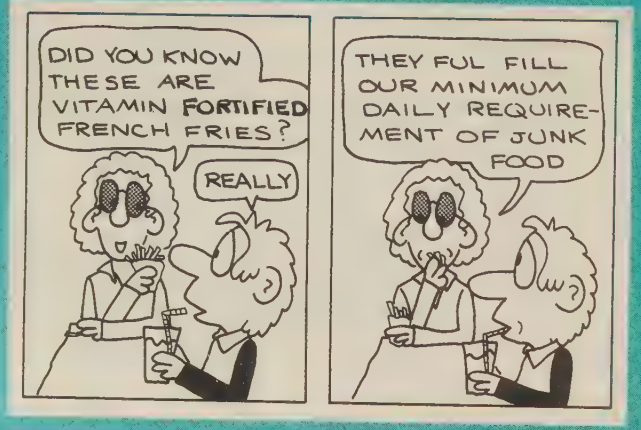

ISN'T IT GREAT— WE HAVE A WEEKEND WITH THE GUYS COMING UP
WHAT ARE WE GONNA DO?
LOOK FOR SOME GIRLS!

NO, I'M NOT GOING TO GUESS WHO THIS IS
I DON'T CARE IF YOU GIVE ME THREE GUESSES
SLAM
I WONDER WHO THAT WAS?

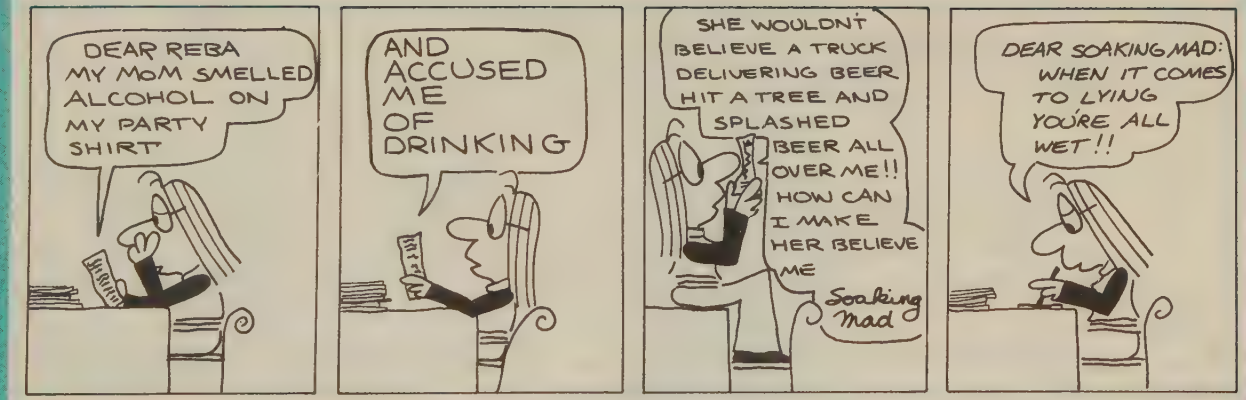
© 1978 Doug Brunner

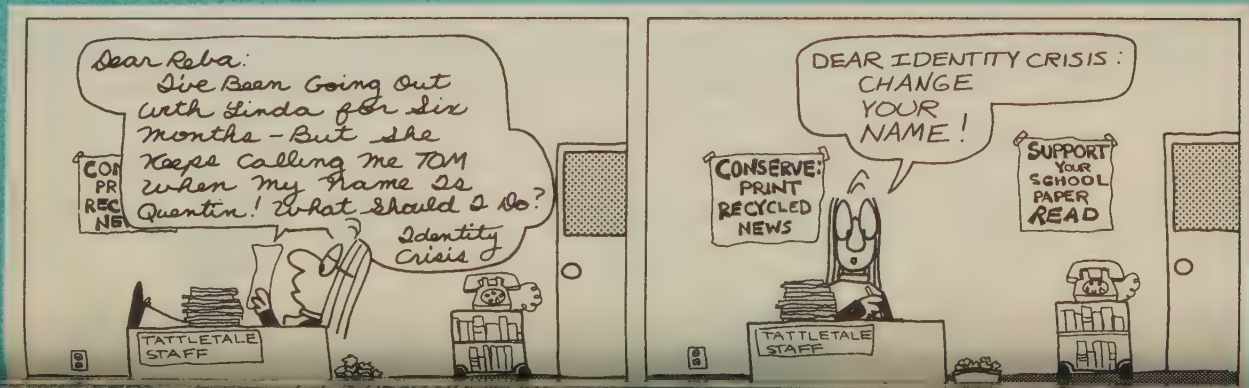
BIRDS OF A FEATHER FLY TOGETHER
WHAT DO THEY DO WHEN THEY'RE NOT FLYING?
TAKE PUBLIC TRANSPORTATION
THE SCHOOL PAPER SAYS THE FOOD FOR THE CAFETERIA'S FAST FOOD MENU IS MADE TO THE BOARD OF EDUCATION'S SPECIFICATIONS
TATTLE TALE
SPORTS PAGE
ALL FLOUR'S UNBLEACHED AND THEY'VE TRIED TO ELIMINATE ARTIFICIAL FLAVORINGS, COLORINGS AND AS MANY CHEMICAL PRESERVATIVES!
THEY'RE RUINING OUR JUNK FOOD!


FLOWN SOUTH THIS WINTER
WHY DONT YOU GO NOW, CHEKHOV?
ARE BOOKED SOLID

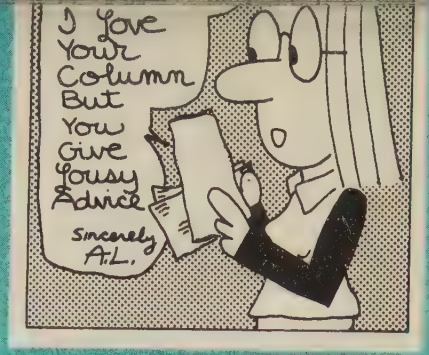

DID YOU KNOW THESE ARE VITAMIN FORTIFIED FRENCH FRIES?
REALLY
THEY FUL FILL OUR MINIMUM DAILY REQUIRE-MENT OF JUNK FOOD

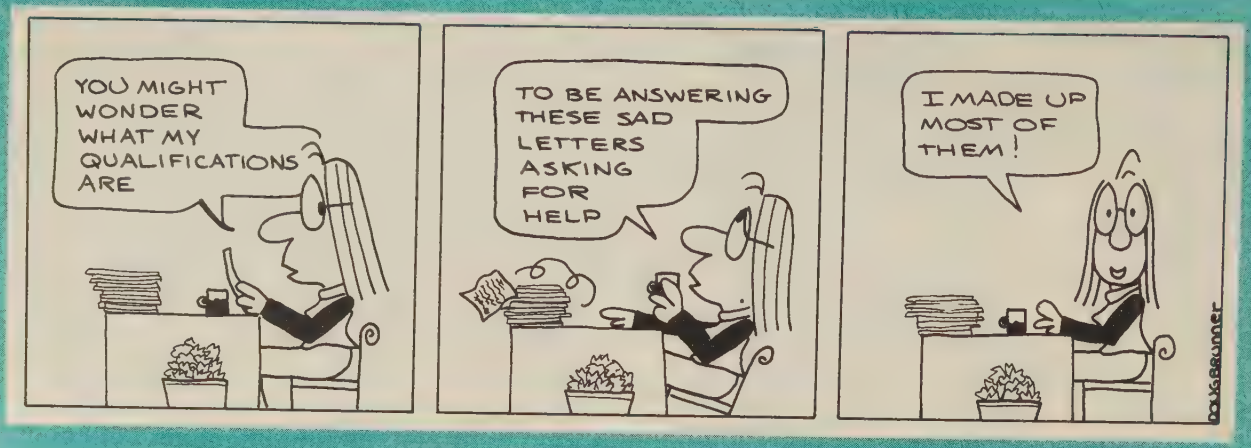
HOW CAN THE CAFETERIA CALL THIS FOOD?
THEY DIDNT KNOW WHAT ELSE TO CALL IT
FOOD FIGHT


DEAR REBA MY MOM SMELLED ALCOHOL ON MY PARTY SHIRT
AND ACCUSED ME OF DRINKING
SHE WOULDN'T BELIEVE A TRUCK DELIVERING BEER HIT A TREE AND SPLASHED BEER ALL OVER ME!! HOW CAN I MAKE HER BELIEVE ME
Soaking Mad
DEAR SOAKING MAD: WHEN IT COMES TO LYING YOU'RE ALL WET!!


Dear Reba:
I've Been Going Out with Linda for Six months - But she keeps calling me TOM when my name is Quentin! What should I do?
Identity Crisis
TATTLETALE STAFF
DEAR IDENTITY CRISIS: CHANGE YOUR NAME!
CONSERVE: PRINT RECYCLED NEWS
SUPPORT YOUR SCHOOL PAPER READ
TATTLETALE STAFF

WANTS TO DO IS WATCH FOOTBALL ON TV! I CAN'T HACK IT!!
AN UNWILLING FAN
TELL HIM TO SHAPE UP OR HE'LL BE TRADED!


I love Your Column But You Give Lousy Advice
Sincerely, A.L.


YOU MIGHT WONDER WHAT MY QUALIFICATIONS ARE
TO BE ANSWERING THESE SAD LETTERS ASKING FOR HELP
I MADE UP MOST OF THEM!
DOUGBRUNNER

AFTER HIGH SCHOOL

I'm a parent who makes few demands on my children, but after reading your November issue on "Life After High School," I told my teen-age son and daughter that they must read that issue before they do any more thinking about whether or not they're going to college and what college might be best for them. It should be required reading for all young people and should be on the desk of every high school counselor. —A. C., Minneapolis, MN.

DISCO FEVER

In the October 1978 issue, you were courageous to be so honest in your evaluation of the story line and the dehumanizing language in the movie, "Saturday Night Fever." What kind of reactions have you gotten?

—M. R., Dayton, O.

TEEN ABUSE

Your 16-page insert, "A Crack in the Mirror," in the September 1978 issue, is a helpful piece. You are to be commended. Seldom is child abuse handled from the teenager's perspective. Our office would like to place a bulk order of copies of that insert. —P. C., Washington, D.C.

SUPER TERRIFIC

I read YOUTH Magazine every month. It is really super terrific that you publish a magazine that expresses not only the opinions of the adolescent youth but the older youth as well. My mother really likes YOUTH Magazine. I feel that your magazine may be the bridge over the communication gap. Keep up your good work.

—B. C., Sheridan, WI

THE "BORN AGAIN" RESPONSE

In the August, 1978 issue of YOUTH Magazine there appeared an article entitled "Dear Dad, What's It Mean To Be 'Born Again?'" The article consisted of an actual exchange of letters between a young woman and her father, in which the young woman asked her father to tell her what he thinks it means to be a "Born Again Christian," and to define to her what kind of Christian he sees himself as. We invited readers of YOUTH Magazine to respond to the article.

Dear Editor:

In my opinion, the article "Dear Da What's It Mean To Be 'Born Again?'" very sad. To think that a pastor wou counsel his own daughter in such manner, makes me very startled. He didn believe the Bible was God's word a furthermore, he admitted that he wasn't Born Again Christian.

Was this article true? Did it rea happen that this pastor wrote to h daughter, answering her questions th way? Do some people really believe tha is God's will that they are uncertain abo their salvation? I wish that I could hunt d every such person in this world and t him or her face-to-face what God's love really all about. God is love and as a resu God wants us to be secure in the fact th

e forgiven of our sins. I know a deep-God-given satisfaction and I'll shout world how God sent his only son so might be alive. Adam and Eve aren't ology and neither is the rest of the If it were, where would we, God's ons, be?

ve been Born Again and I'm proud of lt a great load being lifted from me Jesus Christ came to live in my heart savior and friend. In fact, I still feel because of God!

ould, before I was saved, indentify indy's puzzled questions. I knew the g she must've felt when her Born friend shared his story of how he od's child. But, praise God, I didn't o continue longing and neither does ! God loves each person and wants old all of us in his arms.

ve one final question: Do you believe v. Peacock does? Is your magazine to tell us, the young people of the that the Bible isn't God's word and is not actually possible for us to be Again?

pe not because I've been reading nagazine for half a year now, and am ng it. Please don't tell me that God is of question and insecurity.

—M.W., Bardstown, KY

DR'S NOTE: Both the magazine and eacock believe that God is for real, e Bible is the story of people of God rough them God's Word is told, and is possible for persons to be "born " We are also saying that it is le for God's Word to live among us ave us in more than one way, that revelation happens through people vents, and that God's revelation ues among us today. To Christians, ultimate relevation is in Christ and h knowing Christ is salvation made le. As for doubt, to be full of honest ons can be part of one's honest for God, not necessarily part of insecurity. God is love, and God's f creation, including ways of human ior, are ruled by God's recreating conciling love.

Editor:

ve read the article, "Dear Dad, It Mean To Be 'Born Again?'" I had Again experience when I was eight years old. I was confronted with a person who was born again. I wondered, "What does it mean to be Born Again?" At that moment, the Holy Spirit started working in me. I finally went forward and accepted Jesus as my personal Savior.

—T.O., Ft. Lauderdale, FL

Dear Editor:

I was greatly touched by the letters of Cindy and Quentin Peacock. "Dad" answered a lot of my own questions that I was a little afraid to ask. Being "Born Again" has concerned me also for quite a while. My illusions and/or lack of knowledge was similar to Cindy's. My faith in myself and in God has been renewed, thanks to Cindy and her Dad.

Thank you for listening and thanks again for your wonderful magazine.

—M.M., Athens, NY

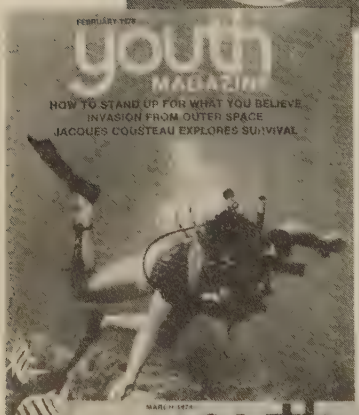
Dear Editor:

I have friends who say they have come to Christ in a sudden "Born Again" experience and they say that there is no other way. Yet I feel I am Christian in my faith, in my actions, and in my attitudes. I have grown up in the church and I have known nothing but the importance of Christ in my life. And I feel I am still growing in the faith. I'm confident that Christ is as alive to me as he is to my "Born Again" friends. I try to understand their way of believing. If we both believe in Christ, why do they deny me my faith? —A.L., Cleveland, O.

Dear Editor:

We need more healthy discussion between various interpreters of the Christian faith, such as you are encouraging in the "Born Again" question. I do wish you had published both the exchange of letters between daughter and father in the August issue and the article by Dr. Wayne Robinson, "Being Saved Never Stops," in the September issue. They work better as a package.

Both articles approach the subject differently but come to the same answer—you never stop being saved and you never stop being in need of salvation. And I like Dr. Robinson's idea that God's healing or saving power is applied to the whole person and not to some special spiritual part of life. —J.D., Worcester, PA



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- The movie "Julia" is another people-c ented film by director Fred Zinneman
- "Maybe"—a meditation by Aman Briggs, age 15.
- Racing whiz kid Steve Cauthen ta about his life as a professional jocke

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- Jacques Cousteau talks about survi in a nuclear age.
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- How do you handle it when someo hassles you about your faith?
- Learn to make monoprints.
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- A young person talks about his helping youth groups "regroup."
- How do movies portray sports?

:IL

pecial issue on young people and the doors.

iscover nature and yourself in a canoe
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ne dos and don'ts of backpacking.
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ou about rappelling, ship camping,
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urf and Turf"—cartoons by Doug
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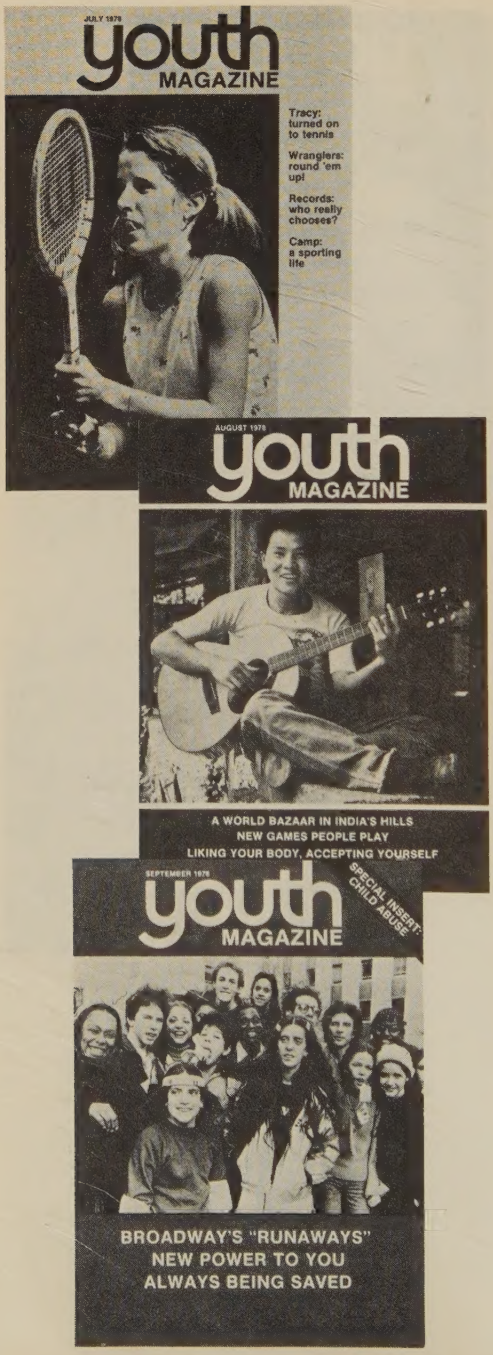

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- Have a Giant Bubble Party!
- Illinois young people discover that winning isn't everything.
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cial issue of art, photography, poetry
prose by winners of the YOUTH
zine 1979 Creative Arts Awards.

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